

Harfe solo.

| | netto |
|---|-------|
| Alberstoeffer, Carl. Drei kl. Vortragstücke. | |
| op. 4. Romanze | 1 20 |
| op. 5. Marsch | 1 20 |
| op. 6. Tokkata | 1 80 |
| Dizi, F. Sonate Pastorale | 2 — |
| Grande Sonate | 2 50 |
| Neue, von W. Posse revidierte Ausgabe. | |
| Ferroni, Vincenzo. op. 60. Zéphyr et la Nympe. Scherzo | 1 50 |
| Holy, Alfred. op. 12. Drei kleine Stücke. | |
| a) Notturmo | 1 50 |
| b) Ständchen | |
| c) Canzonette | |
| Huber, Walter. op. 5. Andante religioso | 1 50 |
| — op. 12. Valse lente | 1 50 |
| Kastner, Alfred. op. 10. Deux morceaux faciles (sans pedales) | 1 50 |
| — op. 12. Zwei Stücke | 2 — |
| a) Souvenir. b) Arabeske. | |
| — Deux Esquisses (Mélancolie. Joie) .. | 2 — |
| Oberthür, Charles. Meine Ruh' ist hin, mein Herz ist schwer, ich finde sie nimmer und nimmermehr! Musikal. Illustration. (Goethes Faust) | 1 50 |
| Poenitz, Franz. op. 68. Klänge aus der Alhambra | 2 — |
| — op. 76. Adventklänge. Präludium .. | 2 — |
| — op. 77 No. 1. Abendfrieden | 1 80 |
| — op. 77 No. 2. Notturmo | 2 50 |
| — op. 78. (Maskenscherz) Salonstück .. | 2 — |
| Posse, Wilhelm. Mazurka | 1 50 |
| — Tarantelle | 1 50 |
| — Improvisationen | 2 — |
| — Zwei Walzer. No. 1 (Asmoll), No. 2 (Es dur) | 1 50 |
| — Sechs kleine Stücke | 2 — |
| No. 1. Neckerei. No. 2. Nachtstück. No. 3. Träumerei. No. 4. Gavotte. No. 5. Lied ohne Worte. No. 6. Kleiner Marsch. | |
| — Acht große Konzert-Etuden. Jede Etüde .. | 1 50 |
| Schuëcker, Edmund. op. 28. Legende .. | 2 — |
| — op. 35. Fantasio appassionato | 3 — |
| — op. 36. Sechs Virtuosen-Etuden | 4 — |
| — op. 37. Elisabeth Gavotte | 1 50 |
| — op. 38. Barcarole | 2 — |
| — op. 41. Henrica. Notturmo | 2 — |
| Snoer, Johannes. op. 51. Fantasie über das Niederländische Volkslied „Wien Neerlandsch bloed“ | 2 — |
| — op. 52. Zwei leichte Salonstücke. | |
| a) Capriccio marcial | 1 50 |
| b) Capriccio melodieux | 1 50 |

Snoer, Joh. Vier leichte Vortragsstücke.

| | netto |
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| op. 102. Romance | 1 50 |
| op. 103. Nocturne | 1 50 |
| op. 104. Capriccio marcial und Intermezzo | 1 50 |
| op. 105. Konzertwalzer | 1 50 |
| — op. 106. Im Walde. Fünf leichte Stücke zum Konzert- und Solovortrag. | |
| No. 1. Morgenstimmung | 1 50 |
| No. 2. Waldesrauschen | 1 50 |
| No. 3. Am Bach | 1 50 |
| No. 4. Elfentanz | 1 50 |
| No. 5. Abendlied | 1 50 |
| Spoehr, L. op. 36. Variations sur l'air „Je suis encore dans mon printemps“ .. | 1 50 |
| Revidiert von W. Posse. | |
| Stahl, Ernst. op. 41. Les Adieux (Abschied) .. | 1 50 |
| — op. 42. Serenade | 1 50 |
| — op. 50. An der Quelle. Salonstück .. | 1 50 |
| — op. 56. Marguerite. Gavotte | 1 50 |
| Tedeschi, L. M. op. 31. Marionetta. Humoreske | 1 50 |
| — op. 32. Pattuglia Spagnuola | 1 50 |
| — op. 34. Suite | 4 — |
| — op. 36. Al Ruscello. Studio di Concerto .. | 3 — |
| — op. 37. Etude Impromptu | 2 — |
| Theumann, M. op. 7/8. Deux pièces: Douleur, Resignation | 1 50 |
| — op. 9. Réve d'une Mazurka | 1 50 |
| — op. 10. Cantique d'amour | 1 50 |
| — op. 11. Fantaisie sur quatre thèmes russes | 2 — |
| — Rhapsodie hongroise | 2 — |
| Trneček, Hans. op. 7. Schubert-Fantasie .. | 2 50 |
| — op. 30. Novelette | 1 50 |
| — op. 43. Moldau. Symphonische Dichtung von Fr. Smetana. Transkription .. | 2 50 |
| Verdalle, Gabriel. op. 1. Andante religioso .. | 1 50 |
| — op. 2. l'Oiseau-Mouche | 1 50 |
| — op. 3. Petite Marche | 1 50 |
| — op. 4. Aubade | 1 50 |
| — op. 5. Sérénade | 1 50 |
| — op. 6. Romance sans paroles | 1 50 |
| — op. 7. Adagio | 1 50 |
| — op. 8. Valse caprice | 1 50 |
| — op. 9. Mazurka | 1 50 |
| — op. 10. Barcarole | 1 50 |
| — op. 19. Valse lente | 2 — |
| — op. 23. Saltarelle | 1 50 |
| — op. 27. Sevillana | 1 50 |
| — op. 33. Invocation | 1 50 |
| — op. 34. Doux songe | 1 50 |
| — op. 39. Lucciola | 1 50 |
| — op. 40. Danse slave | 1 50 |

Verdalle, Gabriel. op. 41. Légende

| | netto |
|----------------------------------|-------|
| bretonne | 1 50 |
| — op. 42. Remembrance | 1 50 |
| — op. 43. Recueillement | 1 50 |
| — op. 45. Childish march | 1 50 |
| — op. 46. Leggenda d'amore | 1 50 |
| — op. 67. Primavera | 1 50 |
| — op. 73. Badinage | 1 50 |
| — op. 76. Amoroso | 1 50 |
| — op. 79. Berceuse | 1 50 |
| — op. 87. Scherzetto | 1 50 |
| — op. 89. Impromptu | 1 50 |
| — Capricciosa | 1 50 |

Zabel, Albert. Drei große Konzert-Etuden. Jede Etude

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| | 2 — |
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Zwei Harfen.

| | |
|---|-----|
| Holy, Alfred. op. 13. Festmusik | 3 — |
| Poenitz, Franz. op. 65. Fantasie in Ges-dur .. | 4 — |
| — op. 75. Spukhafte Gavotte | 2 — |
| — op. 80. Wikingerfahrt. Fantasie. As-moll .. | 4 — |
| Schuëcker, Edmund. op. 40. Remembrances of Worcester | 6 — |

Harfe solo mit Orchester.

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|--|------|
| Alberstoeffer, Carl. op. 3. Konzertstück (Ballade). | |
| Partitur | 6 — |
| Orchesterstimmen | 10 — |
| Solostimme | 1 50 |

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| Huber, Walter. op. 9. Fantasie. | |
| Partitur | 8 — |
| Orchesterstimmen | 12 — |
| Solostimme | 2 — |

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| — op. 10. Meditation für Orchester mit obligater Violine und Harfe. | |
| Partitur | 5 — |
| Orchesterstimmen | 8 — |
| Solostimme f. Harfe | 1 — |

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|---|-----|
| Parish Alvars, Elias. Grand marche. (Arrangiert von Ludwig Richter.) | |
| Partitur | 5 — |
| Orchesterstimmen | 8 — |
| Solostimme | 1 — |

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|---|------|
| Poenitz, Franz. op. 74. Vineta. Fantasie für großes Orchester mit obligater Harfe. | |
| Partitur | 16 — |
| Orchesterstimmen | 20 — |
| Solostimme | 3 — |

| | |
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| Zabel, Albert. op. 35. Großes Konzert C-moll. | |
| Partitur | 16 — |
| Orchesterstimmen | 30 — |
| Solostimme | 4 — |

Chromatische Harfe (ohne Pedale).

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| Weigel, Karl. Album ausgewählter Stücke leicht u. instruktiv gesetzt. H. 1 bis 6 à .. | 2 — |
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Ihrer Durchlaucht,
Frau Sophie, Prinzessin zu Wied, geb. Prinzessin von Schönburg,
mit vorzüglichster Ehrerbietung zugeeignet.

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Maskenscherz.

Mascarade.

Franz Poenitz, Op. 78.

Moderato molto.

Harfe.

f *mf* *p* *f*

vibrato

mf *pp* *mf*

vibrato *vibrato*

più mosso

p *pp* *grazioso* *rall. un poco*

Allegro moderato.

ten. *ten.*

F^b *ten.*

G^b *H^b*

First system of musical notation. The treble clef staff begins with a *mf* dynamic and a *r* (ritardando) marking. The bass clef staff has a *martellato* marking. The system concludes with a *cresc.* (crescendo) marking and a *f* (forte) dynamic. The key signature is three flats (B-flat, E-flat, A-flat).

Second system of musical notation. The treble clef staff begins with a *f* (forte) dynamic. The bass clef staff has a *H \sharp* marking. The system concludes with a *B \flat* marking. The key signature is three flats (B-flat, E-flat, A-flat).

Third system of musical notation. The treble clef staff begins with a *ff* (fortissimo) dynamic. The bass clef staff has a *p leggiero* marking. The system concludes with a *G \sharp* marking. The key signature is three flats (B-flat, E-flat, A-flat).

Fourth system of musical notation. The treble clef staff begins with a *mf* (mezzo-forte) dynamic. The bass clef staff has a *F \sharp D \sharp* marking. The system concludes with a *C \sharp* marking. The key signature is three flats (B-flat, E-flat, A-flat).

Fifth system of musical notation. The treble clef staff begins with a *p* (piano) dynamic. The bass clef staff has a *cresc.* (crescendo) marking. The system concludes with a *cresc.* (crescendo) marking. The key signature is three flats (B-flat, E-flat, A-flat).

First system of musical notation. The treble clef staff contains a series of eighth notes with slurs and accents. The bass clef staff has a whole note chord. Above the treble staff, there are fingerings: 1 2 1 2 1. Dynamics include *f* and *l.*. The word *ritenuto* is written above the treble staff.

Second system of musical notation. The treble clef staff has eighth notes with slurs and accents. The bass clef staff has whole notes. Above the treble staff, there are fingerings: 1 2 1 2 1. Dynamics include *dimin.*, *p*, and *pp*. The word *dolciss. e grazioso* is written above the treble staff.

Third system of musical notation. The treble clef staff has eighth notes with slurs and accents. The bass clef staff has whole notes. Above the treble staff, there are fingerings: 1 2 1 2 1. Dynamics include *legato sempre*. The word *legato sempre* is written above the treble staff.

Fourth system of musical notation. The treble clef staff has eighth notes with slurs and accents. The bass clef staff has whole notes. Above the treble staff, there are fingerings: 1 2 1 2 1. Dynamics include *leggiere* and *rall. poco*. The word *leggiere* is written above the treble staff.

Fifth system of musical notation. The treble clef staff has eighth notes with slurs and accents. The bass clef staff has whole notes. Above the treble staff, there are fingerings: 1 4 2 3 1 4 2 3 1 4 2 3. Dynamics include *pp* and *rall.*. The word *rapido* is written above the treble staff.

The musical score consists of six systems of staves. The first system includes a treble staff with triplets and a bass staff with a *p* dynamic and a *rall. poco* marking. The second system continues the melodic lines with various accidentals. The third system features a *f* dynamic and a *dimin.* marking. The fourth system shows a *dimin.* marking and a *p* dynamic. The fifth system includes a *p* dynamic and a *rall. poco* marking. The sixth system concludes with a *p* dynamic and a *rall. poco* marking.

The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The notation includes various musical symbols such as triplets, dynamics (*p*, *f*, *rall. poco*), tempo markings (*a tempo*), and articulation marks (*cresc.*, *dimin.*). The piece concludes with a *p* dynamic and a *rall. poco* marking.

First system, measures 1-4. The right hand features a continuous eighth-note pattern with accents. The left hand has a single eighth note followed by rests. Chord Fb is indicated in measure 4.

Second system, measures 5-8. Measure 5 is marked *rallentando* and $F\sharp$. Measure 6 has a piano *p* dynamic. Measure 7 is marked *a tempo e grazioso* and *p sempre*. Measure 8 has a piano *p* dynamic.

Third system, measures 9-12. Measure 11 has a piano *p* dynamic. Measure 12 has a piano *p* dynamic and chord Hb .

Fourth system, measures 13-16. Measure 16 has a piano *p* dynamic and chord $F\sharp$.

Fifth system, measures 17-20. Measure 17 has a piano *pp* dynamic and chord $D\sharp$. Measure 19 has a piano *pp* dynamic.

Sixth system, measures 21-24. Measure 21 has chords $C\sharp$ and $F\sharp$. Measure 22 has chord Bb . Measure 23 has chord Db . Measure 24 has a piano *p* dynamic.

Musical score for "The Swan" from "The Nutcracker" by Pyotr Ilyich Tchaikovsky. The score is for piano and violin. The piano part is in 3/4 time, key of B-flat major. The violin part is in 3/4 time, key of B-flat major. The score includes a "cresc. molto" marking and a "glissando" marking. The violin part features a rapid ascending scale.

Musical score for "Misterioso" by Maurice Strakosky. The score is in 3/4 time, key of B-flat major, and features a piano (p) dynamic. The tempo is marked "misterioso". The score includes a piano introduction with a 2/4 section and a 3/4 section. The piano part is marked with a forte (f) dynamic. The score includes a key signature change from B-flat major to C major.

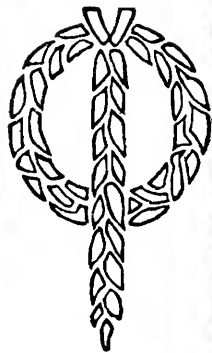


Musical score for piano, page 10. The score is in G-flat major (three flats) and 3/4 time. It consists of six systems of two staves each.

- System 1:** Marked *D♭* and *rubato*. The right hand plays a melodic line with slurs and fingerings (1, 2, 3, 4). The left hand plays chords. Chords are labeled *A♭* and *A♭*. Dynamics include *p*.
- System 2:** Marked *Presto.*. The right hand has more complex figures with fingerings (1, 2, 3, 4). The left hand has chords and single notes. Dynamics include *p*.
- System 3:** Dynamics include *p* and *più p*. The right hand has a long melodic line with many slurs and fingerings. The left hand has chords and single notes. A chord is labeled *G♯*.
- System 4:** Dynamics include *pp*. The right hand has a long melodic line with many slurs and fingerings. The left hand has chords and single notes. A chord is labeled *D♯*.
- System 5:** Marked *l.H.*. The right hand has a long melodic line with many slurs and fingerings. The left hand has chords and single notes.
- System 6:** Features a *glissando* in the right hand and a *ff* dynamic. The right hand has a long melodic line with many slurs and fingerings. The left hand has chords and single notes. The piece ends with a double bar line and a repeat sign.



Für
WARFE



Violine und Harfe.

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|--------------------------------|---|------|
| Alberstoetter, Carl. | op. 7. Romanze . . . | 2 — |
| Chopin, Fr. | op. 55 No. 1. Nocturne F-moll bearb. v. Marianne u. Clara Eißler | 2 — |
| Meyer-Mahlstedt, Adolf. | op. 14. Petite Sérénade | 2 — |
| Oberthür, Charles. | Fantasie über „Auld Robin Gray“ | 1 50 |
| Poenitz, Franz. | op. 79. Am Strand. Fantasie | 5 — |
| Stahl, Ernst. | op. 49. Gedenken. Elegie. | 2 — |
| — | op. 52. Schelmerei. Scherzo | 1 50 |
| — | op. 69. Romanze in F-dur | 1 50 |
| Tedeschi, L. M. | op. 28. Serenade | 2 — |
| Verdalle, Gabriel. | op. 20. Larghetto . . . | 2 — |
| — | op. 24. Rêverie | 1 50 |
| — | op. 26. Cantilène | 1 50 |
| — | op. 29. Chant d'amour | 1 50 |
| — | op. 30. Mélancolie | 1 50 |
| — | op. 32. Pleurs et Rires | 1 50 |
| Wilm, Nicolai von. | op. 156. Duo | 2 50 |

Violoncello und Harfe.

- | | |
|---|------|
| Bach, Joh. Seb. Präludium C-moll (aus den kleinen Präludien und Fugen), mit hinzugefügter Melodie bearbeitet von Joseph Sulzer | 1 50 |
| Haendel, Georg Friedr. Sarabande G-moll bearb. von Heinrich Katona-Grüneke | 1 — |
| Hopf, Hermann. op. 2 No. 1. Albumblatt | 1 50 |
| — op. 2 No. 2. Gavotte in A moll. | 1 50 |
| Huber, Walter. op. 13. Fantasie. | 2 50 |
| Oberthür, Charles. Fantasie über „Auld Robin Gray“ | 1 50 |
| Stahl, Ernst. op. 49. Gedenken. Elegie | 2 — |
| Sulzer, Joseph. op. 26. Idyll (Im Thüringer Volkston) | 2 — |
| Tedeschi, L. M. op. 33. Impromptu dramatique | 3 — |
| Verdalle, Gabriel. op. 18. Meditation .. | 2 — |

Flöte und Harfe.

- | | | |
|--------------------------|--|------|
| Hilse, B. | op. 6. Suite für Flöte und Harfe oder Klavier | 3 — |
| | No. 1. Andante. No. 2. Bacchanale. No. 3. Adagio. No. 4. Scherzo. | |
| Schönicker, Wilh. | op. 30. | |
| | No. 1. Canzonetta | 1 50 |
| | No. 2. Seguidilla | 2 — |

Cornet à Pistons u. Harfe.

- Böhme, O.** op. 23. Soirée de St. Petersburg 2 —
Ensemblemusik mit Harfe.
Frommer, Paul. op. 47. Serenade für
 Violine, Violoncello und Harfe. . . . 2 —
Heinrich, Victor. Elegie für Violine Violoncello

Ensemblemusik mit Harfe.

- Frommer, Paul.** op. 47. Serenade für
Violine, Violoncello und Harfe. 2—
Heinisch Victor. Elegie für Violine Violon

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| Violine, Violoncello und Harfe. | 3 — |
| Weber, Otto. Ein Traum für Violine, Violoncello und Harfe. | 2 50 |
| — Abschied für Violine, Violoncello und Harfe | 2 50 |
| Wetzger, Paul. Minuett aus L'Arlesienne von G. Bizet. Für Flöte, Harfe oder Klavier, Violoncello und Viola ad lib. | 1 50 |

Harfe und Pianoforte.

- | | |
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| Alberstoetter, Carl. op. 3. Konzertstück (Ballade)..... | 2 50 |
| Poenitz, Franz. op. 74. Vineta. Fantasie für großes Orchester mit obligater Harfe. Für Klavier und Harfe einge- richtet von Heinn. Katona-Grüneke | 5 — |
| Zabel, Albert. op. 35. Groß. Konzert C-moll | 8 — |

Harfe und Orgel.

- Kienzl, Wilhelm. op.53 No.1. Abendsang 2 50

Gesang und Harfe.

- | | | |
|----------------------------|---|------|
| Kienzl, Wilhelm. | op. 56. Verwelkte Rosen | 1 50 |
| Klughardt, August. | op. 80 No. 2. Alt- deutsches Minnelied | — 60 |
| Müller, Margarethe. | Christkindchen. | |
| | Ausgabe für hohe Stimme | — 60 |
| | Ausgabe für tiefe Stimme | — 60 |

Studienwerke.

- | | |
|---|------|
| Zabel, Albert. Große Methode für Harfe, vom ersten Anfang bis zur höchsten Ausbildung. Text deutsch, französisch, englisch. Teil 1, 2, 3. | |
| Jeder Teil kostet gebunden | 3 — |
| Komplett in 1 Band gebunden | 8 — |
| Kastner, Alfred. op. 11. 50 leichte Übungen f. Pedalharfe in progressiver Reihenfolge: | |
| Heft I, Übung 1—25 (ohne Pedale) . | 4 — |
| Heft II, Übung 26—50 | 4 — |
| Posse, Wilhelm. Acht gr. Konzert-Etüden. No. 1, 2, 3, 4, 5, 6, 7, 8. Jede Etüde | 1 50 |
| Schuëcker, Edmund. op. 36. Sechs Vir- tuosen-Etüden | 4 — |
| Zabel, Albert. Drei große Konzert- Etüden. No. 1, 2, 3. Jede Etüde. . | 2 — |
| <hr/> | |
| Weigel, Karl. Schule für die chromatische Harfe ohne Pedale. Teil 1 und 2. | |
| Jeder Teil | 3 — |
| Komplett in 1 Band | 5 — |
| Elegant gebunden | 7 50 |

Bücher über Harfe.

- | | | | |
|-----------------------|---|-------|------|
| Snoer, Johs. | Die Verwendung der Harfe in modernen Orchesterwerken. Praktische Anleitung für Komponisten und Dirigenten. | netto | 1 20 |
| Zabel, Albert. | Ein Wort an die Herren Komponisten über die praktische Verwendung der Harfe im Orchester (mit zahlreichen Notenbeispielen). 2. vermehrte und verbesserte Auflage | netto | 1 60 |



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